

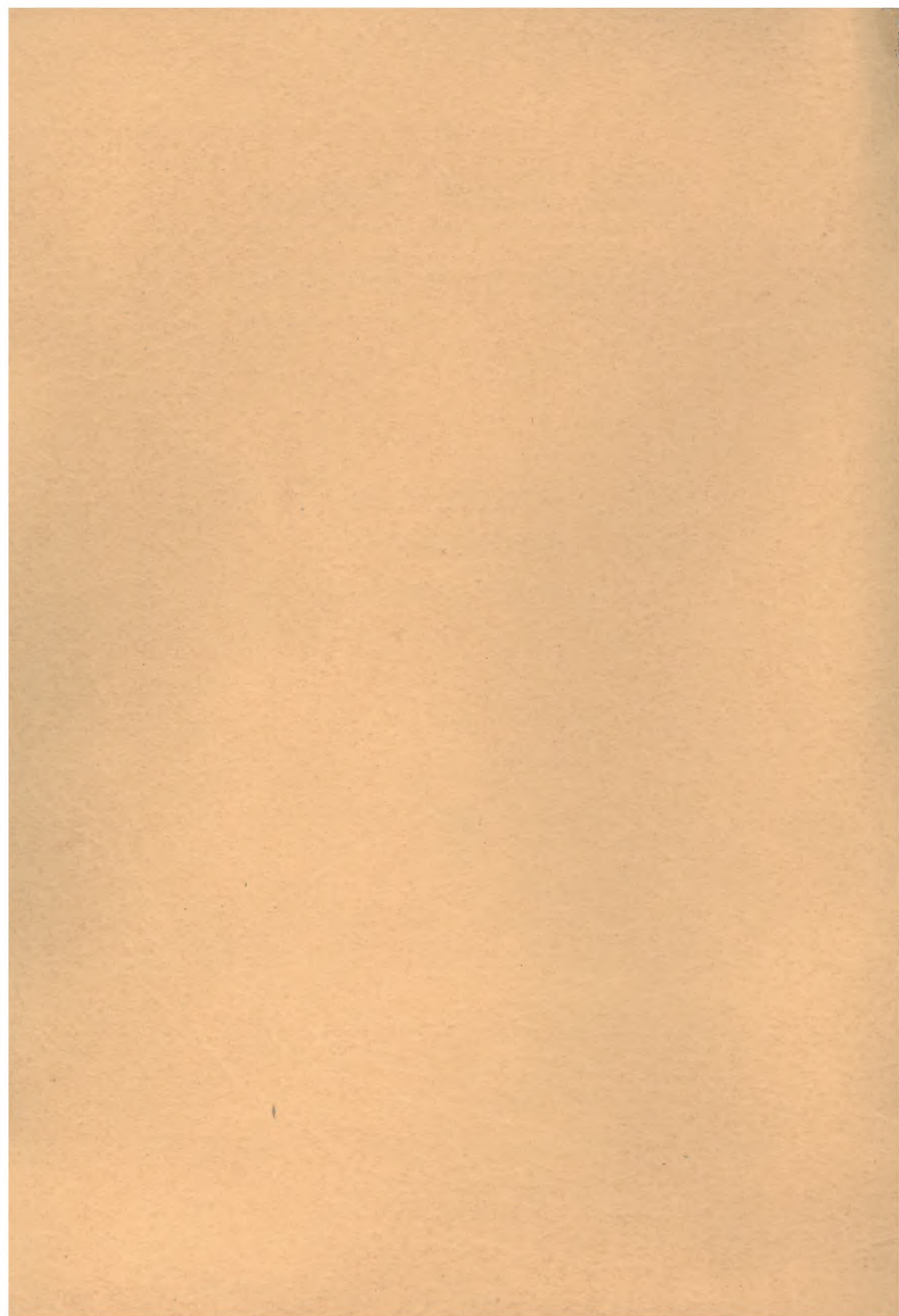
Old Time Indian
Songs and Dances

HIGHLAND
GATHERING
BANFF, ALBERTA



Banff Springs Hotel

Sept. 4, 1927



#145-00
#28036



Photo by Byron Harmon

HECTOR CRAWLER
Chief of the Stoney Indians

Old Time Indian Songs and Dances

Illustrating the Native Music known
to the Early Scottish Pioneers
in Canada.

Interpreted by Canadian Indians from the
Blood Reserve, Macleod, Alberta; from
the Stoney Indian Reserve, Morley, Alberta,
and by Juliette Gaultier de la Verendrye.

2 p.m.—6 p.m. :—

In the grounds of the Banff Springs
Hotel.

8.30 p.m.—10.30 p.m. :—

In the ball-room of the Banff Springs
Hotel; amplified by the Public Address
System of the Alberta Government Tele-
phones throughout the public rooms of
the hotel and into the open air.

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Photo by Associated Screen News

CIPIAKOWMEAS
(Get-Wood-at-Night)

Indian type from the Blood Reserve.

THE BLOOD INDIANS

Sir Alexander Mackenzie who crossed the Western prairies in 1790 found a highly interesting civilization among the Indians of the Blackfoot nation which some might call barbaric, but which to others, represents a high stage of development evidenced in the elaborate ritual of their ceremonial forms. Such ritual is preserved still among the older Indians of this nation, particularly among those of the Blood Reserve, located in the neighbourhood of Macleod, in Southern Alberta. Like the name Mackenzie, the name of Macleod is of course also Scotch, owing its origin in this case to Colonel Macleod of the North West Mounted Police who was sent by Sir John Macdonald at the head of three hundred men to establish law and order in the territory newly acquired by the Dominion Government from the Hudson's Bay Company. Fort Macleod was established at the end of a thousand-mile ride across the prairies, and became the strategic point from which American whisky traders were driven out of their corrupting business with the Indians.

"Three years ago," said Red Crow at one famous treaty meeting, "when the police first came to the country, I met and shook hands with Stamixotokon (the Indian name for Colonel Macleod, meaning Bull Head), at Belly River. Since then he made me many promises. He kept them all—not one of them was ever broken. Everything that the police have done has been good. I entirely trust Stamixotokon, and will leave everything to him." During the construction of the Canadian Pacific Railway it was the North West Mounted Police that kept the railroad camps in order and held the Indians friendly.

At the time when Mackenzie visited them, the Blackfoot Nation, of whom the Blood Indians are the most numerous, totalled about 2,500 warriors, representing about nine thousand souls. They are members of the Algonquian linguistic stock, and first appear in recorded tradition as roving buffalo hunters, originally travelling on foot but becoming horse-breeders in the course of time. They were known to the early pioneers and fur-traders as a restless, aggressive and predatory people, constantly at war with their neighbours. They had a military organization known as the *Ikunuhkatsi* or "All Comrades" and many secret societies in which the members were all of one age. These secret societies had and still have their own dances and songs, using in some cases in addition to drums and rattles a form of musical instrument corresponding to the whistle made from the wingbone of the larger birds. Good singers were, and are still in demand at all tribal functions, and a musical voice counted as a greater mark of distinction than a magnificent costume. The essential qualifications of a medicine man or priest were to have a good ear for music and a knowledge of ritual.

In witnessing the songs and dances of the Blood Indians, it must be remembered that these have in nearly every case a ceremonial and religious significance. For the Blood Indian believes that there are unseen powers hidden in Nature which must be propitiated by song and ceremony. Many of the songs have a definite place in



Photo by H. Pollard

PE-ANN

(Falling-over-the-back)

Indian type from the Blood Reserve.

some ritual, and may not be sung except in the proper place in that ritual. Such a song cannot be sung offhand, as a European might sing a ballad. It may be necessary to go through several hours of preliminary ceremony before that song is reached. Thus in the All Smoke Ceremony, which incorporates over a hundred songs, there is a preliminary ritual lasting at least an hour and a half.

The group of songs and dances which will be demonstrated by the selected musicians of the Blood Indians at the Banff Highland Gathering has been arranged in a dramatic sequence, conforming to the traditions of Indian procedure, in which song is the musical expression of emotions created by special circumstances behind all of which is a spiritual intention. The spectators are thus witnessing a drama such as was frequently enacted in real life a hundred years ago, and was no doubt frequently seen by the early Scottish pioneers. While it has not been possible to reproduce all the old costumes of these early days, when all the clothes were of leather, as much as practicable of the old-time character has been preserved.

This group has been arranged by Mr. R. N. Wilson, of Standoff, Alberta, by kind permission of Mr. Duncan Campbell Scott, Deputy Superintendent General of Indian Affairs.

THE AFTERNOON PERFORMANCE

The scene opens at an encampment of Blood Indians with the lodges all set in prescribed array. Some of the braves are absent on a war-party, but there are enough left to enjoy the hand game, the ring and arrow game and other camp amusements. In the hand game, the opposing player tries to guess in which hand his opponent holds the bones, while in the ring and arrow game a ring is rolled towards an obstruction, players run on each side with arrows, and points are scored according to how the ring falls when it meets the obstruction.

A shot is heard in the distance, and the players jump up to see on the brow of a hill the returning and victorious war-party, whose blackened faces indicate that they have killed an enemy. Signals of welcome are made, and the whole encampment lines up to give the ceremonial welcome home. The victorious braves are embraced by their squaws, and the tribe proceeds to the performance of the scalp dance, singing and dancing according to a special ritual. The women assume the war-bonnet, and dance as they wave the scalps of the enemies who have been slain.

This is followed after a brief interval by other dances such as the Prairie Chicken Dance, in which the movements of the familiar prairie chicken are imitated. The Dog Feast Dance, now known only to the older Indians, is also enacted.

Here drama once more comes into play. New figures appear on the horizon, and a delegation approaches from the enemy making signs of peace by means of the sign language universal among the Indians of this continent. This delegation is received with appro-



Photo by Associated Service News

"STRIPED WOLF"

Indian type from the Blood Reserve.

priate ceremony, the sign language being used, as the opposing nations do not speak each others tongues. Thereupon a Peace Council is held and peace is formally agreed to, with the pipe smoking ceremonies associated by tradition with its enactment. This is naturally followed by more song and dance, the two selected for this celebration being the War Bonnet Dance and the Circling Dance.

In the sign language, the sign for "man" is made by throwing out the hand, back outward, with index finger extended upward. "Woman" is represented by a sweeping downward movement of the hand at the side of the head, with fingers extended towards the hair to denote long flowing locks or the combing of flowing locks. A "white man" is indicated as the "hat wearer," either by drawing the index finger across the forehead or by claspings the forehead with outstretched thumb and index finger. For "Indian," the back of the left hand or the cheek is rubbed with the palm of the left. To indicate "Blackfoot" the speaker touches the sole of the moccasins. (This information is taken from the Bulletin of the Bureau of American Ethnology). To indicate "Blood Indian," draw two fingers across the mouth, and to indicate "Peigan," rub the cheek with the closed hand. "Fatigue," is shown by a downward and outward sweep of the two hands in front of the body, index fingers extended, giving a gesture picture of collapse.

Supplementing the sign language of hand gestures, there is a signal system for long distance message by means of smoke, waving of a blanket, riding in circles, etc.

A Blood Indian may have different names at different periods in his life. First of all he is called by the baby name given him by his parents. Then after his first war path he may take a new name. Still another name may be taken when anything of great importance happens to him, or he may take a name in commemoration of something in the life of a distinguished relative. Thus the present chief of the Blood Indians is Chief Shot Both Sides from an event in the life of his famous granduncle Red Crow who had a miraculous escape from an ambushade between two fires.

THE EVENING PERFORMANCE

In the evening concert in the Ballroom of the Banff Springs Hotel, a selected group of singers from this highly interesting musical nation will interpret some of the old time songs such as the War Shield Song, the War Spear Song, the Song of the Weasel Tail Clothing and the Scalp Shirt Song.

THE STONEY INDIANS

The Stoney Indians whose appearance each July in the Indian Days at Banff marks the most colourful event of the summer season belong to the Sioan family, which is the second largest linguistic stock north of Mexico. When Alexander Henry, a furtrader of Scotch



Photo by H. Pollard

MIKE OKA
Indian type from the Blood Reserve.

extraction came across them in the year 1773, their population was numbered at ten thousand. These numbers were greatly diminished by epidemics during the succeeding century, but the fostering care of the Canadian Government and the healthy life of horse raising and hunting which are now their chief pursuits in the foothills and eastern ranges of the Canadian Rockies has made them a particularly healthy and vigorous stock. Ethnologists have traced them back to the Dakotas from which they moved by various stages north and northwest. Known extensively as Assiniboines, they were popularly named Stoneys from their custom of cooking on hot stones. They have notable artistic qualities, and the brilliance of their costumes and rich coloring of their tepees always excite admiration. In their impressionistic pictographs of animals their tribal artists are particularly happy. They also excel in dancing and in the dramatic interpretation of their traditional songs. The pioneer Scotch missionary of the West, the Reverend George McDougall and his distinguished son, Dr. John McDougall, had considerable influence on their modern culture.

A group of Stoney Indian singers and dancers from the Morley Reserve, led by Chief Hector Crawler, will participate in the evening Indian concert in the ballroom of the Banff Spring's Hotel in co-operation with Juliette Gaultier de la Verendrye, a student of Indian music, who has spent some time on the reserve.

JULIETTE GAULTIER DE LA VERENDRYE

Miss Gaultier, a direct descendant of the French explorer who was the first white man to see the Rockies, has made a close study of native Canadian music from the Hurons of her native province of Quebec to the Nootka Indians of Vancouver Island and the Copper Eskimo of the Arctic Circle.

The Nootka Indians are the most expert canoemen and seamen of the Pacific Coast, hunting the whale and seal. Special folksongs are associated with whale hunting and the division of blubber. These Indians live in large lodges built of cedar beams and planks, standing in rows along the sea-shore, each lodge accommodating several families which have each their separate fires. Privilege songs are songs which are exclusive to the singer. A wealth of song is connected with the potlatches and religious ceremonies.

The Kootenay Indians are reckoned as being among the most skilful dancers of the mainland of British Columbia, and with the dance, of course, goes the song.

During a recent visit to the Ojibway Indians of Garden River in Ontario, Miss Gaultier learned some very lovely songs identified with the historic character of Hiawatha.

The song chosen from the Iroquois Indian music, and the Nootka, Thompson River and Kootenay Indian songs were transcribed by Marius Barbeau from records in the National Museum of Canada, Ottawa.



Photo by H. Pollard

"BLACK PLUME"

Indian type from the Blood Reserve.

From her extensive repertoire Juliette Gaultier de la Verendrye will give selections, including the following:—

IROQUOIS—"THE WHITE DOG SACRIFICE."

Sung to the burning of tobacco incense.

OJIBWAY—"HIAWATHA'S PARTING SONG."

Referred to by Longfellow in the words

"And they said 'Farewell for ever,'
Said 'Farewell, O Hiawatha!'
And the waves upon the margin
Kissing, rippling on the pebbles,
Sobbed 'Farewell, O Hiawatha!'"

OJIBWAY—"LULLABY"

Referred to by Longfellow in the words

Hush, the naked bear will get thee,
Ewa-yea—my little owlet.
Who is this that lights the wigwam
With his great eyes lights the wigwam?
Ewa-yea, my little owlet.

KOOTENAY—"PARTING SONG."

Translation—

He has done an evil thing to me because he has forsaken me. Poor and to be pitied am I. I will follow him till I see him again.

THOMPSON RIVER INDIAN

"WOMAN'S TIMTAN SONG"

For riding on horseback. Expression is given in this song to all kinds of feelings as things happen.

KOOTENAY INDIAN—GAME SONG.

Redhorn tells his listeners that he obtained this song in a dream for good luck at the 'lohal' game.

CARRIER INDIAN OF NORTHERN BRITISH COLUMBIA.

"BLACK BEAR CHANT."

The hunter who has mortally wounded a black bear should solemnly intone this chant. Thus the Carrier Indian thinks he will please the spirit of the dying bear and gain power to shoot many others thereafter.

NOOTKA INDIAN—LULLABY FOR BOYS.

Translation—

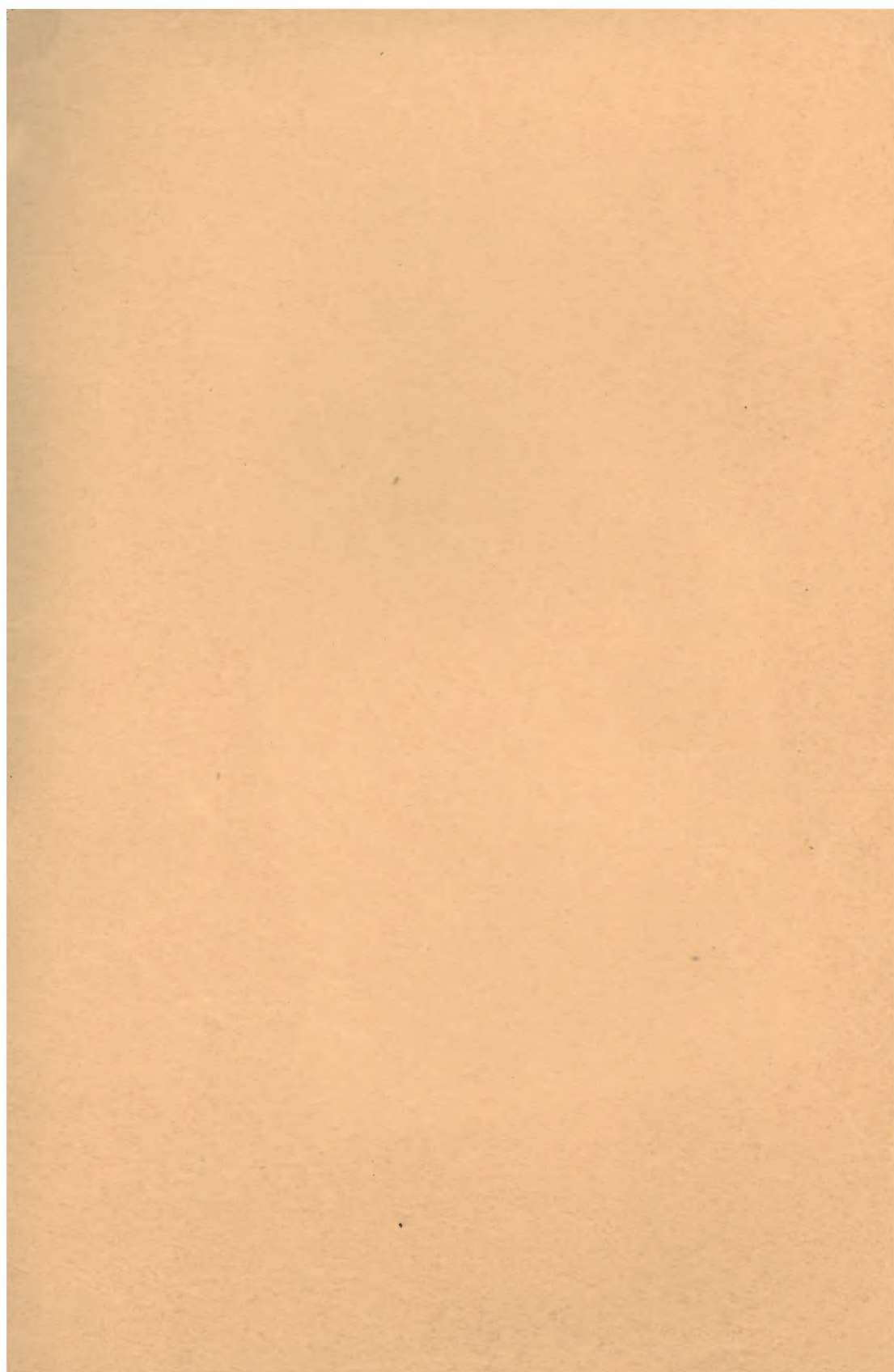
I, little one, will be a seal-hunting person, because
I am a little Tsishaath person—Ihi, oho!

NOOTKA INDIAN—TAMA SONG.

"RED-HEADED WOODPECKER AND THE THUNDERBIRD."

Translation—

Do not be afraid,
I shall be green salmonberry shoots and look again for you
I shall be a salmonberry and look again for you,
I shall be a blueberry and look again for you





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